A Digital Strategy for Paris Musées, A Network of 14 museums

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Summary

Paris Musées is a considerably new cultural institution in the city of Paris. It has been created in January 2013 to bring together the 14 civic museums. In early 2013, digital strategy was not yet the main undertaken for the 14 civic museums of Paris. Due to the late development on digital technology, launching a digital transformation had become a priority for Paris Musées. The 3 main objectives of the digital strategy are closely linked to support the 3 fundamental missions of the institution : Developing the notoriety of the museums and theirs collections, Enhanced the museum visit experience, Make Paris Musées one of the most important cultural institution for innovation

Key Word: Digital, museums, network, strategy, prospective

1. Introduction

Paris Musées is a considerably new cultural institution in the city of Paris. It has been created in January 2013 to bring together the 14 civic museums which consist of the Museum of Modern Art, Carnavalet Museum (history of Paris), Petit Palais (Fine art), the Catacombs, Palais Galliera (fashion), the Balzac's house, Bourdelle Museum, Cernuschi Museum (Asian art), the Archaeological crypt of Notre Dame, the Liberation of Paris museum, the Victor Hugo's house, Museum of romantics, Cognacq-Jay museum (18th century art) and the Zadkine museum.

The 3 main objectives of the digital strategy are closely linked to support the 3 fundamental missions of the institution.

Missions of Paris Musées	Digital strategy lines
Develop and highlight the museums' collections	Developing the notoriety of the museums and theirs collections.
Produce high quality exhibitions and publications	Enhanced the museum visit experience
Develop and expand audience	Make Paris Musées one of the most important cultural institution for innovation

To achieve this strategy, a digital department has been created at the same time of the institution. This department is composed of 4 full time projects managers and manages its own budget. The digital team works on different variety of digital topics, such as communication, marketing, interpretation, publication and innovation, etc.…

Other resources related to this department, including human resources and financial are managed by the head of the digital.

2. Main body

In early 2013, digital strategy was not yet the main undertaken for the 14 civic museums of Paris. Only five of them had website, a few were on social media and the on-site mediation was only organized around keypad audioguide. However, fortunately a part of the collection was already organized in a common database.

Due to the late development on digital technology,

launching a digital transformation had become a priority for Paris Musées. However, this adjustment did not materialize at the same time across the museums. The institution decided to prioritize the most visited museums first, as they have bigger stakes to reach more visitors and transform the image of Paris Musées. Since the initiation of this digital transformation in 2013, Paris Musées has managed to launch several digital tools and displays across all the 14 museums in respond to their each visitor's needs.

- Developing the notoriety of the museums and theirs collections.

Since 2013, Paris Musées has created a total of 18 websites. Fourteen individual websites for the civic museums, one Paris Musées website that able to link all the museums within one network, one website for online collection and two for children[i].

Building a website is not a technical project, it's an editorial one. For each project, we need to work closely with the museums to highlight their individual difference and identity. We bring attention to their collection, the architecture of the museum building, the museography and the temporary exhibitions. It is also the moment to extend this content reflection to the social media by choosing which one is the most appropriated to spread the image and message of the museum.

Paris Musées has its own accounts on social media to talk about the network activities, exhibitions and transverse events, etc..... Paris Musées is also on WeChat and Weibo to reach and develop our Chinese audience.

The online collection platform[ii] makes it possible to access accessible more than 270 000 objects (the all collection is composed of more than 1 million artworks) and on top this this, new objects and media are published every day. At the end of this year we will launch a new exciting version of this platform with a beginning of semantic search and collaborative function (crowd sourcing on some fields).

Each project that reply to specific needs of each museum, technically are technically created on DRUPAL and are all on the same server. We can mutualize the resources and concentrated the technical knowledges in the digital team.

- Enhanced the museum experience

The 3 times of the visit (before, during and after the visit) has to be smooth for all different audience from the discovery online of the museum or an exhibition to the physical visit passing through the online ticketing system.

The online contact, the first step of the visit with our visitors has been the main target during the first years of the institution creation. The websites of the museums have been improved technically and graphically and with their own personal identity, they offer great images and easy access to all the content that the museum publishes. In autumn 2018, the launch of a new ticketing system is finalizing the online journey of our visitors.

The physical visit is also an essential work to understand what the visitors are expecting. For example, we are working on the personalization for the visit by offering each visitor its own path and content. We identified where they prefer to use mobile app and where they prefer to use other kind of digital tools.

The third step of the visit: the after visit is Paris Musées future priority in 2019. We launched an important project on the data called Data&Musée. This project consists of knowing better our visitors by using different sources of data (online platforms, on-site digital guestbook, etc....) to propose a more interesting visit content.

Nowadays, Paris Musées has 2 very important projects in which the visitors experience is a central question: the renovation of Musée Carnavalet (the history museum of Paris) and the renovation of Musée de la Liberation (history museum of World War 2 in Paris). Both of these museums will open next year. For the last two years, we are working on the digital experience that we will offer to the visitors. Each of these museums will have difference audiences and therefore different technologies (from VR to AR, sound immersion, etc.....) to reply to these expectations.

- Make Paris Musées one of the most important cultural institution for innovation

Every year since 2014, Paris Musées has been experimenting new technologies or new way to use technologies. These experimentations are made to address new approaches and test if they could be interesting in a long term. All the aspects are evaluated, from technical implementation to visitor abilities to take charge of it. For example, in 2014, a partnership has been signed with KAIST University to test a new indoor location technology based on sound (named TAPIR).

In the present time, we worked on Virtual Reality. Our objective is to create the Bourdelle workshop [iii]room in VR. In this virtual space, the user can discover this very particular room, listen to sounds related to the objects, read the labels and manipulate archives photos of Antoine Bourdelle in this workshop. The

project won the award of the best interactive cultural VR production of the year at Laval virtual[iv].

In November, we will open "Paris Musées Lab". It will be the first lab of museum institution in France! This Lab will be a physical room where all the employees of Paris Musées can come to try our experimentations (3D printing, 3D scanning, VR, chatbot, IA, open access collection, etc.…). This lab will also propose a program of conferences, workshops. It will be a way to share our innovations, to increase awareness on these new technologies and to identify people, who are interested in these innovations outside circles. The Lab will also facilitate the search of new partnerships and fundraisers.

3. Conclusion

In all this strategy, the digital experts of the digital department work very closely with the directors of the museums, the curators, the educators to personify the transformation and explain the benefit of the new tools for the museum, its collection and the visitor.

The basement of this digital reform is the content. All the digital approaches are launched to always serve the content with the general goal of reaching new audience or to respond to the visitor's expectations.

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1 The kids projects can be checked here (http://museosphere.paris.fr/ - http://missionzigomar.paris.fr/)

1 http://parismuseescollections.paris.fr/en

1 You can discover the room here : http://www.bourdelle.paris.fr/en/bourdelles-studio

1 https://www.laval-virtual.org/en/challenge/event/awards

Collaborative Game-Making Approaches to Learning in Museums

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Presentation Abstract

Museums are among the most valued and trusted resources of rich information and deep expertise for lifelong learning.[1,2] However, the pervasiveness of digital technologies today has changed how and where people find reputable content. Many museums have had to cope with shifting social, political, economic, and digital landscapes.[3,4] As people spend increasing amounts of leisure time immersed in digital sources of learning and entertainment, how can museums remain relevant and engaging in the 21st century? Further, in what ways can museums participate in the digital sphere and incorporate digital experiences to foster interest around museum collections, exhibitions, and research?

One ubiquitous medium that the Royal Ontario Museum (ROM) leverages to increase public engagement with museum objects is video games. People of all ages play games, and studies on the efficacy of game-based learning show that games can cultivate interest and enthusiasm in learning,[5] especially interest in science.[6] For example, games for learning physics can increase understanding of Newtonian mechanics,[7] and multi-user virtual environments like *Whyville* have advanced player knowledge of epidemiology.[8] Games can enrich learning in museums by adding interactivity and simulating experiences that would otherwise be difficult to do in physical form.

The ROM, located in Toronto, Ontario in Canada, is the country's largest museum, with the most comprehensive and interdisciplinary collections of art, natural history, and world cultures. The ROM is also one of Canada's largest cross-curricular educational institutions. Based on the needs of education stakeholders, the ROM's Learning Department has prioritized Digital Learning and Indigenous Education as strategic foci. To this end, the Learning Department conceived an initiative in 2017 called *Hack the ROM*, an Indigenous digital learning program that engages Grades 4-10 Indigenous students and their peers throughout Northern and Southern Ontario. This yearlong multiple onsite and virtual visit program builds students' digital literacy skills to design and develop video games inspired by the Indigenous ancestral objects in the ROM's collection. ROM Indigenous Knowledge Resource Teachers share stories and worldviews to activate the objects, and ROM Makerspace Technicians support the students' game development through the school year. Given the broad range of interests, knowledge, and available equipment across schools in the province, Learning Department staff work closely with participating classes and local communities to collaborate and ensure student success.

In further efforts to create participatory game-based learning experiences to engage new publics, the ROM also organized four annual ROM Game Jam events from 2013-2016. In partnership with local organizations and individuals from the Toronto game development community, the ROM ran a weekend-long game jam each year related to a museum-focused theme, such as *Evolution Revolution* and *Dawn of Life on Earth*. Over one weekend, approximately 100 participants organized into small teams of programmers, game designers, artists, writers, and musicians collaborated on games inspired by the ROM's collections. The event started with an orientation for participants to tour the galleries and back-of-house collections with museum experts, and culminated in a session for the public to playtest their game prototypes. The museum also offered playtest and showcase opportunities after the game jam event, including installation of their games in ROM Arcades which were set up in the galleries during both public programs and school visits. Select completed games were

also posted online on the ROM Learning Portal. The online nature of these games allows the museum to reach audiences across the province and country, connecting these audiences to the museum's collaborative projects in new and exciting ways.

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From Treasure House to Production House:
Re-releasing the Museum for the 21ˢᵗ Century

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MuseWeb (formerly Museums and the Web); The Peale Center for Baltimore History and Architecture

Summary

What does it look like to put community storytelling at the center of your museum practice? Presenting new strategies being developed at the Peale Center for Baltimore History and Architecture, this session looks at ways of making museums more immersive, inclusive, accessible, and relevant – at once social and personal. Inspired by the "new citizenship" model and transmedia initiatives presented at the international MW conferences, the Peale Center is an experiment in reversing a number of museum hierarchies, from the primacy of the object to the curatorial process. The aim is to transform the 21ˢᵗ century museum from treasure house to production house of culture.

Key Word: museum business models, citizenship, storytelling, immersion, inclusive

1. 1.Introduction
A. MuseWeb (formerly Museums and the Web)

Museums and the Web was founded by David Bearman and Jennifer Trant who hosted its first conference in Los Angeles in 1997. At the time, museums were at the beginning of exploring the Internet as a new platform, experience, and place to engage audiences and participants. Putting "museums" and the "web" together was a radical gesture that ultimately transformed the field. In 2016,

MW conferences have been held annually in North America every year since, and MW began holding conferences, workshops, and other meetings in Asia in 2012 when Nancy Proctor and Rich Cherry took over from David Bearman and Jennifer Trant as conference co-chairs. In 2016, MW launched the MuseWeb Foundation to support, catalyze, and undertake innovative projects that transform the business of culture, helping the cultural sector become more sustainable, accessible, and relevant. This year, the Museums and the Web conferences have been renamed MuseWeb or simply the MW conferences, recognizing that our community, meetings, and the work presented in them go far beyond museums and the web to include participants from galleries, libraries, archives as well as art practitioners and technologists from connected spheres. Our programs have expanded accordingly to look at innovation across the cultural field, whether facilitiated by the web and connected technologies or new practices using other tools and methods.

Our meetings and proceedings feature advanced research and exemplary applications of digital practice for cultural, natural and scientific heritage. More than 1,000 papers from the past 20 years of MW conferences are freely accessible online and offer an unparalleled resource for museum workers, technologists, students and researchers that grows every year. MW meetings offer a range of professional learning opportunities, from plenary sessions to un-conference sessions, from formal papers to informal networking, from museum project demonstrations to commercial exhibits, from professional debates to lightning talks, from how-to sessions to crit rooms and the Best of the Web awards. Prior to the conference, there are half-day workshops and pre-conference tours. Social events include receptions each evening, and lots of refreshment breaks provide plenty of time to meet and talk with colleagues. The best in cultural heritage innovation from organizations around the world are recoglitiated at MW's GLAMi awards annually. The MWX exhibitions that accompany each MW conference in North America provides an alternative platform for showcasing emerging and innovative practices by artists using creative technology through exhibition and other modes of engagement. The aim of MWX is to enable conference participants to be inspired by and learn from work by artists using digital tools, platforms, and emerging cultural practices in creative and critically challenging ways.

All kinds of people from more than 40 countries come to the MW conferences. You will find webmasters, educators, curators, librarians, designers, managers, directors, scholars, consultants, programmers, analysts, publishers and developers from museums, galleries, libraries, science centers, and archives – as well as the companies, foundations and governments that support them – at MuseWeb every year.

The online portal, MuseWeb.net is a collaborative space for professionals creating culture, science and heritage on-line, and provides free access to the entire archive of MW conference proceedings since 1997, as well as a free jobs board. In addition to teaching and speaking internationally on innovation in the cultural field, the MuseWeb team also provides consulting services on technology and innovation in the cultural sector, and helps organizations recruit consultants and staff for their projects and teams.

B. The Peale Center for Baltimore History and Architecture

The Peale Center for Baltimore History and Architecture is based in the historic Peale Museum, the first purpose-built museum in the U.S, founded by artist Rembrandt Peale with funds from private investors. Designed by Robert Cary Long Sr, Maryland's first professional architect, Peale's Museum and Gallery of Fine Art opened to the public August 15, 1814, less than a month before the British attacked Baltimore in the culmination of their Chesapeake campaign during the War of 1812. As was typical in the day, Peale's museum gave equal billing to fine art and natural science, exhibiting everything from European old master paintings to contemporary portraits of famous Americans painted by the Peale family; from stuffed birds to live performers of music and spectacular feats. The featured exhibit at the opening was the famous skeleton of the mastodon unearthed by Rembrandt's father, Charles Willson Peale. Also displayed were military artifacts and stuffed birds, animals, and fish.

In 1816, Rembrandt Peale illuminated one of his painting galleries with a "magic ring" of pearls of light—carbureted hydrogen gas. That same year he established, with a group of investors, the Gas Light Company of Baltimore. The first commercial gas light company in America, it grew into the Baltimore Gas and Electric Company and Constellation Energy, now Exelon.

Nonetheless, neither Rembrandt nor his brother, Rubens, who came to run the museum in 1822, were able to make sufficient income to clear the debt owed the museum's original investors. In 1829, the City of Baltimore bought the building for use as the City Hall (1830-1875). Following construction of the present City Hall, the Peale Museum building became Male and Female Colored School Number 1 (1878-1887), which marked the beginning of public secondary education for African-Americans in Baltimore. The Bureau of Water Supply occupied it next (1887-1916), before the city turned the building into rental space for shops and factories (1916-1928).

Subsequently threatened with demolition, the Peale building was rescued by citizens and journalists who persuaded the city to restore and reopen the building as Baltimore's first Municipal Museum with the idea of preserving, collecting, and housing therein pictures, objects of art, and other articles reminiscent of official and industrial life and history of the City of Baltimore and of interest to the public generally." Architect John H. Scarff, secretary of the municipal museum, was in charge of restoration.

The municipal museum enjoyed a longer tenure (1931-1997) than any of the previous occupants of the building. Commonly known as "the Peale," it was renowned for its collection of Peale portraits and the annual art and photography exhibits. Wilbur H. Hunter, director from 1946 to 1978, built up the Peale collection of artworks. An art historian, writer, and preservationist, Hunter was an acknowledged expert on and tireless promoter of Baltimore's past and its buildings. Later on, the Peale mounted several excellent exhibits combining history and architecture, such as the nationally acclaimed "Rowhouse: A Baltimore Style of Living."

In 1985, the Peale Museum was made part of the Baltimore City Life Museums (BCLM), a consortium of municipal museums and historic sites. The BCLM was privatized in 1992, and ceased operations in 1997 for lack of funds. The Peale Museum was closed and its city-owned collection of paintings, illustrations, prints and photographs, architectural drawings, sculpture, furniture, and artifacts transferred by long-term lease to the Maryland Historical Society.

The building stood vacant for 20 years while volunteers raised funds and commissioned plans to renovate and reopen it. In 2017, the Peale began reopening regularly for special programs and events. The Peale Center for Baltimore History and Architecture is now half-way through its capital

campaign with plans to complete the building's renovation in 2020.

Figure 1: The Peale Center for Baltimore History and Architecture

Today, the Peale Center for Baltimore History and Architecture is a cultural commons, a new kind of museum for the 21st century, based in the oldest museum building in the United States. Through community-led cultural storytelling and programming, the Peale helps people see Baltimore in a new light by enabling its creators and culture-keepers to produce and share new and more inclusive narratives of the City, its places, and the diverse people who have made Baltimore what it is today. In the creative and innovative spirit of its founder, the Peale aims to reinvent the urban museum as not just a treasure house but a production house of culture.

2. Main Body

As Steven Conn has described, early museums in the U.S. were laboratories for practicing artists and research into natural science and more. In the 20th century, this leading-edge role in the production of new knowledge and scholarship was largely assumed by universities, but in recent years we have seen museums re-establishing themselves as platforms for citizen science and artistic activities, and also blurring the lines between the disciplines that have separated museums since the end of the age of the cabinet of curiosities. This presentation reflects on work presented at the international MW conferences by museums and science centers who have been inspired by this "new citizenship" model to develop more collaborative ways of engaging participants and undertaking the work of the institution. The case of the Peale Center for Baltimore History and Architecture, based in the oldest museum building in the U.S. and directed by the presenter, is offered as an example of a new model that takes the museum from treasure house to production house of culture through immersive storytelling and helps create a more inclusive and authentic cultural record of the city. This model considers the stories that grow up around objects, places, and ideas to be at least as important as collections, and worthy of equal care and investment.

3. Conclusion

The presentation concludes with a discussion of how arts and technology initiatives like the Peale's can help science museums and centers develop their collections-based content, programming, participation, and relevance to communities in the Fourth Industrial Revolution.

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